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In the picture of "The Potato Harvest" (No. 30), by Knaus, we have a peasant scene treated in an interesting fashion and according to the tenets of the German school. Jean Charles Cazin is represented by four canvases, which are characteristic of his personal and poetic art. He represents the most modern influence in this collection, and is the connecting link, in sentiment at least, between such a mind as Corot's and the more realistic spirit so active today. Cazin charms by the refinement of his color and the delicacy of his sentiment for the beauty of landscape. If the art of 1830 can be left with such a master as Cazin, we have nothing to fear.

Charles Francis Browne.

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THE CHICAGO SCHOOL OF ARCHITECTURE.*

I.— Architectural Construction.

An architect, at least one worthy of the name, must be a man of broad education, as he must have a knowledge of every trade connected with the building, decorating and furnishing of a building, besides a knowledge of the requirements of the prospective occupants. The architectural school endeavors to train a man for this profession by cultivating and developing his taste in the design of the building, and by teaching him the principles of construction.

A school of architecture is not perfected in one year or five, but is the result of many years of patient labor on the part of those in charge. More especially is this true in the case where there is not sufficient means to employ a full corps of instructors for the many different branches that are necessary. The number of students is always comparatively small, so the school can never be self-supporting.

The genesis of what is now the Chicago School of Architecture is closely connected with that of the School of Design of the Art Institute, and owes its existence to the energies of L. J. Millett. Mr. Millett, seeing the necessity of such a school in Chicago, organized a class in the Art Institute, then in the building on the corner of Van Buren street and Michigan avenue. At first little was attempted but instruction in the elements of architecture as embodied in the study of the classic and architectural design. The school proving a success, it was considered desirable to enlarge its scope and teach some of the elementary mathematics necessary to the pursuit of the more advanced studies. With this end in view, W. F. Shattuck, who recently graduated from the School of Architecture of the University of Illinois, was employed.

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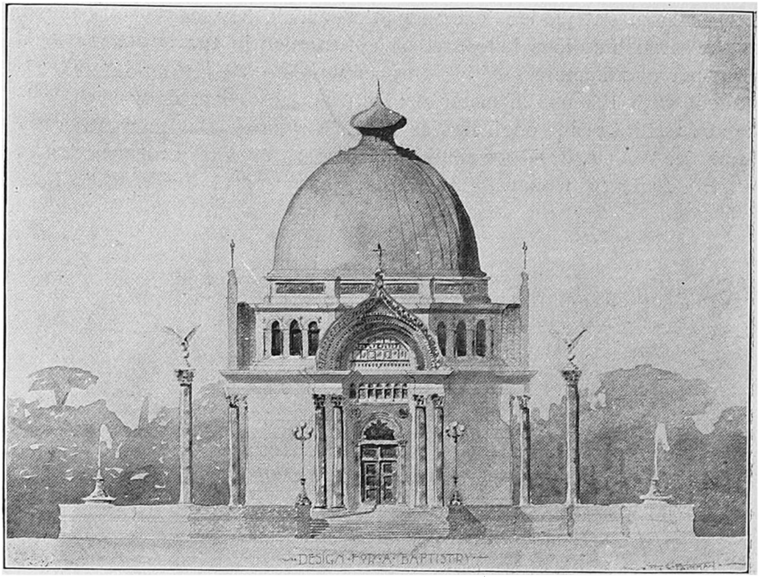
*Fourth Paper in the series devoted to the School of the Art Institute of Chicago.

Two years later (1893) an alliance was formed between the Art Institute and the Armour Institute of Technology, by means of which a full four-year course in architecture was established; the Armour Institute of Technology teaching the mathematics and the sciences, and the Art Institute teaching the drawing, construction and history. This alliance put the school in a position to compete with the older schools of the East. In 1894, the School of Design having increased to such proportions as to occupy the greater part of Mr. Millett's time, Mr. W. K. Fellows, of the

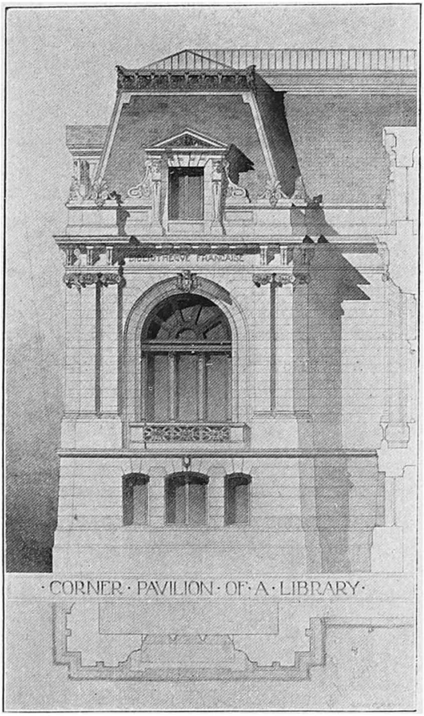
AN ARCHITECTURAL CLASS AT WORK.



A BAPTISTRY, BY F. S. FAIRMAN.

School of Architecture of Columbia College, New York, was employed to teach architectural design; Mr. Shattuck devoting his entire time to the teaching of construction and perspective. It was in this same year that W. A. Otis, the well-known architect, began his courses in architectural history. Mr. Fellows took the Columbia traveling scholarship in 1896, and spent the year of 1896 and 1897 studying in Europe; Mr. George R. Dean taking charge of the designing during that year.

The instruction of the student in the principles of architectural construction begins a little later than the instruction in design, as he must know something of the plan and elevation before he can properly understand the elements of construction. He begins his constructional education in the spring term of the freshman year by taking up elementary graphic statics, studying the strains in simple beams and simple framed structures by the graphical method. In the sophomore year he attends lectures on construction during the entire year. These lectures cover the materials of construction, their use and adaptability under varying conditions, the drawing of details and determination of dimensions. These lectures do not go into steel and iron construction to any extent, as that is taken up in the third year. Acting upon the idea (which is not a theory but a fact) that students understand better that which they see, visits are made to the large buildings in course of construction in the city and to the principal manufacturers of building materials. To further impress the student with the use of materials; lectures are delivered by such well-known architects and engineers as W. L. B. Jenney, Dankmar Adler and James R. Willett, besides a course of lectures on sanitary construction by W. S. MacHarg, who was the sanitary engineer of the World's Fair.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DESIGN FOR PAVILION OF A LIBRARY,
BY A. S. ALSCHULER.

The work in graphic statics is completed during this year, the student being required to be able to determine the strains in, and design any roof truss, also determine the strain in arches.

In the third and fourth years the student confines his studies to iron and steel construction. It will be seen that the greater part of the work in construction comes in the second year. This is done in order that the student may have the greater part of his time in the third and fourth years for the study of design. Design and construction are inseparable, and in the school we attempt to combine them to the best possible advantage.

WALTER F. SHATTUCK.

II.— Architectural Design.

The term "Architectural Design" conveys little idea to a layman. Most people have the impression that styles in architecture change with the season just as styles do in bonnets. This is one of those falsehoods which are all the more dangerous for having in them an element of truth. Different epochs in the world's history have expressed themselves in the character of the architecture, and these expressions are called Styles. They were a true expression, as a rule, of the characteristics and peculiarities of the people and of their period.

Now, it is necessary — or at least advisable — for a student to have a knowledge of how these world-old problems were solved in each of the succeeding periods; to know what other people have done under similar circumstances, and how their circumstances differ from ours. This is the province of the history of architecture — to trace through the world's history the effects of race, climate, politics and religion upon the habitation of man.

Intimately connected with this — we may say in continuation of it — is the design of today. Never before in history has there been a time when the people of the present were so familiar with the life and works of the people of the past. We have illustrations of, or restorations of everything that has existed, and a knowledge of the conditions under which it was created. Moreover, we have requirements of civilization so complex as to make a use of this knowledge impracticable, except in a very limited sense, as detail or decoration. That is why there is no modern style. No modern style has been found which could adapt itself to our civilization.

Still a thorough knowledge of classic architecture, so-called — that is, the architecture of the Greeks and Romans — is as necessary to an architectural education as Greek and Latin are to a literary education. An architectural education commences in the study of the detail, refinements and proportions of the Greek and Roman periods, with such preliminary exercises in draftsmanship as to enable the student to understandingly pursue his study in archæology. This study, with work in rendering (as the laying of flat washes is technically termed) in india ink and color, occupy most of the first year. It has been said that "the only way to learn to draw is to draw." It doesn't make so much difference what you draw, but to draw all the time — "*avoir toujours le crayon à la main.*" An architect should be able to draw anything, from the human figure to a chimney pot. He should be able to sketch all his designs in perspective, with or without mechanical help. With such a chance as the Art Institute affords, it is the student's fault if he does not become proficient in all kinds of drawing. There is a limited time devoted to both freehand drawing and modeling, but this time is necessarily limited, being equal to about one afternoon a week.

In the second year, the student commences to apply the knowledge of proportions and detail which he has acquired during the first year. He is taught to originate — to change his profiles and decorations so as to make them appropriate to the problem in hand — to be consistent in decoration and in composition. The design which would be most appropriate for a factory would not be acceptable in a public library, yet each may have its character, and in a way be beautiful. The long problems, which occupy about a month, are alternated with one-day sketch problems, which compel rapid thought and execution.

In the third and fourth years the exercises in design differ in degree rather than in kind. The student enlarges his vocabulary, and is able to solve problems which will some day be useful to him in his professional life — problems which will enable him to consider in an intelligent manner the requirements and conditions which a client is sure to impose.

WILLIAM K. FELLOWS.